

# ARCHITECTURE

THE PROFESSIONAL ARCHITECTURAL MONTHLY

VOL. XXXVI

AUGUST, 1917

No. 2

## The Nave of the Cathedral of St. John the Divine

New York

*By Ralph Adams Cram, Litt.D., LL.D.*



View of Cathedral from the Northeast.

MR. WHITMAN'S photographs from the model of the Cathedral nave are nothing short of extraordinary, and I am glad to accept the opportunity offered me to write a few words about the work now under construction, to accompany these notable examples of ingenious and supremely artistic photography.

The model itself is at a scale of four feet to the inch, and two of the great bays are shown, cut in halves down the axial line, so giving the full details of the exterior and interior, with the profiles of the cross-sections while mirrors are so arranged that the model may be apparently doubled in length and also completed across the main axis. It was



begun in our office by an Englishman, but abandoned after it had been carried a third of the way to completion, and was finished by Mr. Harry Little, who was in charge of the working plans of the nave. The work is carried out in cardboard, on a skeleton frame of brass rods, the walls being built up of many thicknesses of board, glued together under pressure, and moulded and carved, partly section by section, partly after assembling. The clustered shafts are built up of rolls of thin cardboard, while the caps and bases and string-courses are of moulded papier-mâché. All work intended to be pierced is cut out *à jour*; the tracery, archivolts, etc., are all moulded to the actual profiles, and in no case is any relief or piercing indicated by painted shadows. All the jointing is done carefully to scale, and the inner stairways, with the passages through the thickness of the walls, are complete, and finished with scrupulous regard to the working drawings. The windows are filled with "stained glass," of the type of that in Chartres, each made up of two thicknesses of celluloid, one of which carries the transparent color, the other the lead-lines and armature. The work took about seven months to complete and cost about five thousand dollars. There is no doubt that it is the most exquisitely finished architectural model ever made in America. It is, in fact, a set of quarter-scale working-drawings translated into three dimensions.

The necessity for the model lay in the fact that while the nave is intended to be exactly and explicitly Gothic, both in structure and in design, it follows lines that do not obtain in any existing work of Gothic art. The entire composition is novel and without precedent, though elements that are found in embryo in Bourges and Le Mans have been developed into a controlling principle. Where one is working in the scale and according to the system of existing cathedrals, models such as this may not be necessary, but we of to-day are not such architects—or

rather master builders—as our forebears of the twelfth and thirteenth centuries and we cannot visualize as they did. When a new thing is attempted we who attempt it have to see the result in three dimensions, while the client is always (and naturally) from Missouri and "has to be shown."

The reasons for attempting a new system in Gothic, or

rather for devising a new expression of the fundamental Gothic organism, were two. In the first place, the choir of the Cathedral, with the vast crossing which is a square the sides of which include both nave width and side aisles, already has been constructed. Regard for the existing work as well as the impossibility of annexing to it nave and transepts of the "regular" mediæval system of equal bays 25 feet by 50 feet, imposed on the architects of the nave the necessity of accepting the predetermined and very monumental system of great squares. This has been done, and as the plan now stands each transept will consist of one of these fifty-foot squares with its aisles, and with twenty-foot quadripartite piers forming the main supports, while the nave will comprise four squares with their piers, and in addition a west front with great towers. On the lateral sides these fifty-foot spaces are subdivided in halves by single, free-standing columns nearly seven feet in diameter and one hundred feet in clear height. In the second place, the architects hold that Gothic is a living style and should be treated as such, just as Latin and Greek are living languages (or

should be made such) and should be taught on this basis rather than be depressed, as they are, to the level of archæology and used as the material for exploiting an empirical philology. Holding this, the architects believed that a modern cathedral should be modern, that it should preserve all the content of an unchangeable theology and of a structural system unsusceptible of improvement, but that every effort should be made to escape from the bonds of a meticulous archæology and to develop something that at

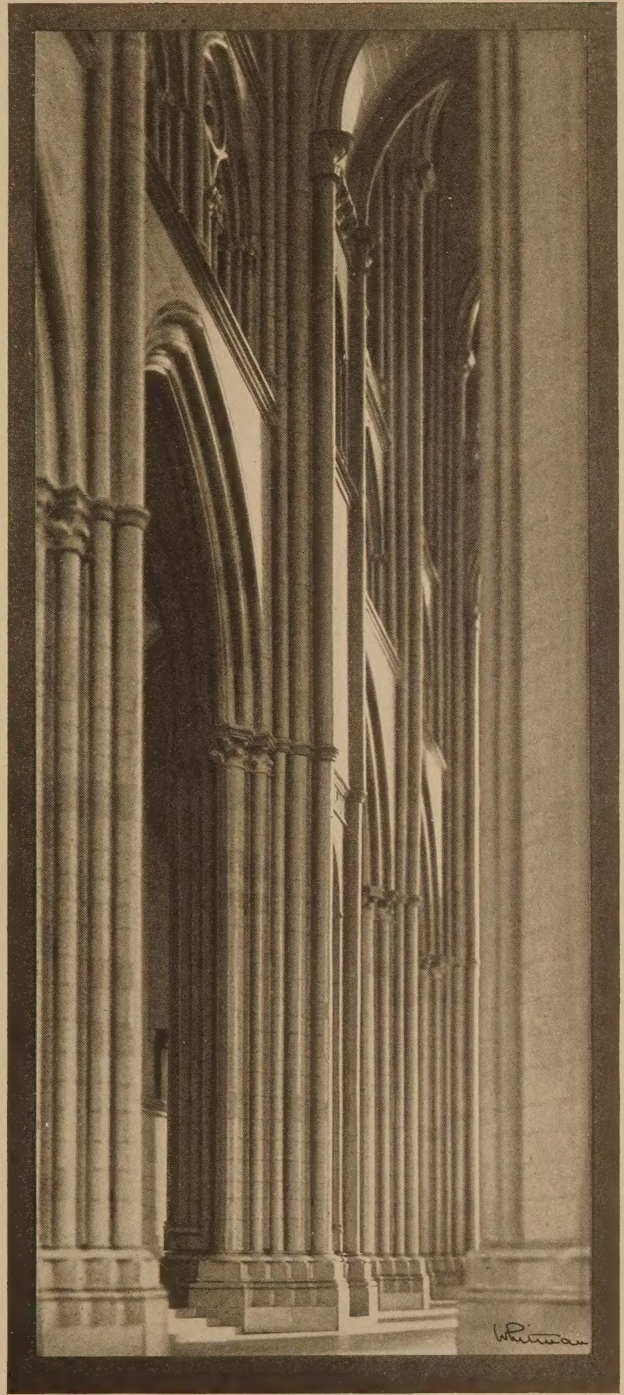


Detail from Model.





The Buttress System.



The Nave Arcade.

least is a variation from the established system of the Middle Ages.

The great squares predetermined for them were therefore not a handicap but a stimulus, and the scheme as it now stands is the result. It is not offered as a rival of Chartres or Bourges or Coutances or Westminster, for these monuments are not to be rivalled to-day by any one (rather they are to be destroyed, by shell and flame, wilfully, malignantly, as Rheims); but at least it is proposed as a variant, and in testimony to the fact that Gothic art is not dead and still has in itself the possibilities of development.

The vast dimensions of the crossing involved another

innovation, and this was the pushing of the main containing walls, with their order of arcade, triforium, and clearstory, out to the line where ordinarily the aisle wall would be, otherwise the fifty-foot nave between its walls would be too narrow in appearance to harmonize with the central square one hundred feet each way. The choir can well narrow, as it does, to fifty feet, but the nave must open out wider, which it does at each great bay to a width of about eighty feet. The suggestion for this widening may be found both at Le Mans (in the choir) and at Bourges, but in both places it is embryonic only. Beyond the main walls is a narrow aisle, or rather ambulatory, cut through the thickness of the



great buttresses and affording spaces for tombs and memorials. Vertically through these buttresses and piers, and laterally at many levels, run stairways and passages, so that you may thread your way up and down and around the whole building, at one level after another, from pavement to leads.

The vaulting system follows from the system of squares, and is frankly and deliberately sexpartite. Now, this form of vaulting is perhaps the most beautiful in the world, with its subtly warped surfaces and its nervous organism. It implies, however, the "alternating" system, but as a matter of fact is generally found combined with the "regular" system, while its exterior expression is invariably illogical, since it is regular, whereas each alternate buttress should be at least twice the size of the others to take the diagonal thrusts, those from the transverse arches being much less in force. For these reasons, and because of pedantic theories of sequence in time and development, there are crabbed and meticulous persons who frown on the sexpartite vault. The architects are frankly rejoiced at the chance to use it in all its beauty and delicate articulation in this place. The photographs of the model show clearly that, admitting the plan system, it is structurally logical, while the exterior expression is exact.

The problem of the development and determination not only of the cathedral nave but of the west front, the transepts, above all, the crossing with its tower or towers is one of consummate difficulty. The first competition was held at a time when the Gothic movement, begun in America by Upjohn and continued by Renwick, Congdon, Haight, Cummings, and Sturgis, had been largely overcome by the sudden and inconsequential Romanesque episode created and vitalized by Richardson. The successful design was of this Romanesque fashion, but Richardson had passed and already the Gothic tendency was reasserting itself. An attempt was made to retain the original Romanesque setting out, but to overlay this with

Gothic detail, and along these lines the work progressed up to the completion, in general form, of the choir with two of its chevet chapels, and the construction and temporary closing in of the great crossing. Meanwhile the last memory of Romanesque had died away, and the demand had become unanimous for an explicitly Gothic treatment of all future

portions of the work. It might have been possible frankly to annex a pure Gothic nave, transepts, etc., to the work already done, as happens so often in Europe, as for example at Le Mans or Mont Saint Michel, where fifteenth-century choirs abut boldly against twelfth-century naves, but this implies a sequence in time and in cultural development non-existent in the present instance; moreover, greater unity and consistency were desirable, therefore a decision was reached to accept the general plan of the original work and to transform this, if possible, into an exact but novel form of Gothic. A more stimulating problem could not be offered, but it imposes on the architects a task almost unexampled in its difficulty.

No one nowadays can adequately design a great cathedral *de novo*; no one ever did this of his own motion. In the past there was always behind the master builder, or *operarius*, the push and inspiration of a community, united, enthusiastic, devout; and in a sense he himself was the amanuensis of a power greater than he, ordering and inspiring what he wrote in the visible form of the churches and abbeys and cathedrals that

stagger our imagination, record a civilization and culture we cannot approach, and form the cherished objects of desecration and destruction for the incarnation of modernism. Without this support the work of the architect to-day is personal, egotistic; not a universal expression but a revelation of individual idiosyncracies. Fortunately it is now becoming evident that through this war, and after, there will be a new social, philosophical, and religious synthesis; that a form of life will develop quite unlike that of the last few centuries and essentially more akin to that of the epoch of



The Major Column.



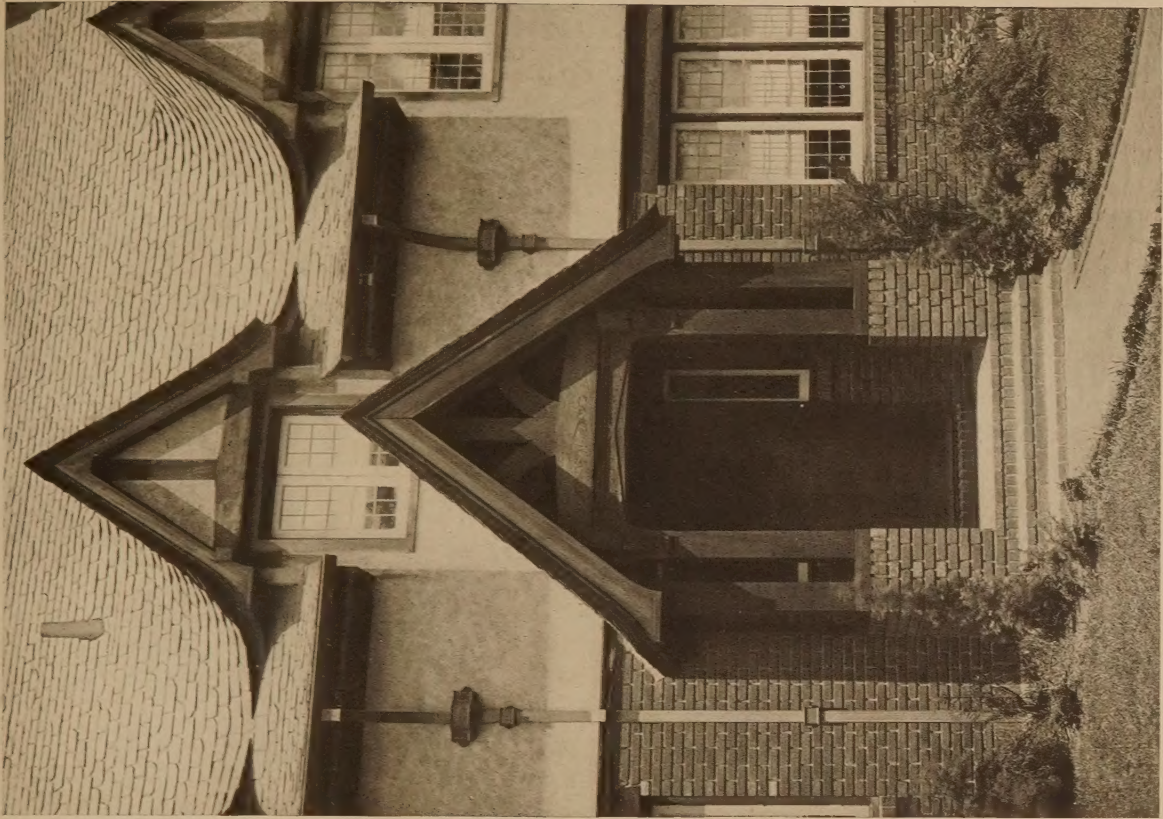


Study of Nave Showing Temporary Western Wall.









Walter McQuade, Architect.



CHAPELFIELD'S HOUSE AND PLANS, NO. 5, KEW GARDENS, LONG ISLAND, N. Y.



# Private Art Gallery for Mr. Breckenridge Long, St. Louis, Mo.

*Guy Study, Architect. H. Siddons Mowbray, Decorator*



Architect's Study for Detail.

THIS charming building, erected to house the art collection of Mr. Breckenridge Long, ranks as one of the finest art museums, privately owned, in America.

There are shown in the plates a general exterior and one interior which portray very well the character and setting of the building. With these are given some studies of the architectural details, which are most interesting.

The Art Gallery is the result of a satisfactory bit of collaboration between architect and decorator from the inception of the work. Both were enthusiastic students of the early Italian Renaissance, and color and form were considered together from the start. The architect fully appreciated the opportunity given him—an opportunity of rare occurrence wherein he was practically untrammelled, and he has produced a structure of rare beauty.

The aim of the decorator, Mr. H. Siddons Mowbray, "was to obtain in the one large room, or gallery, a decorative ensemble of the early Renaissance. Figure compositions of large and small scale are very freely used in the ceiling cove. There is a series of twenty-four lunettes in the penetration and twenty alternately round and hexagonal panels in the spandrels. The lunettes have a background of gold rendered into mosaics. The spandrels are of a dark dull blue. The colors are generally strong and deep and taken together with the gold they present an effect of restrained richness. The ornament was especially made for this work, following the decorator's ordinary method, in order to obtain both a proper expression of its details in the lighting and to enable it to combine with color and gold without harshness or rigidity."

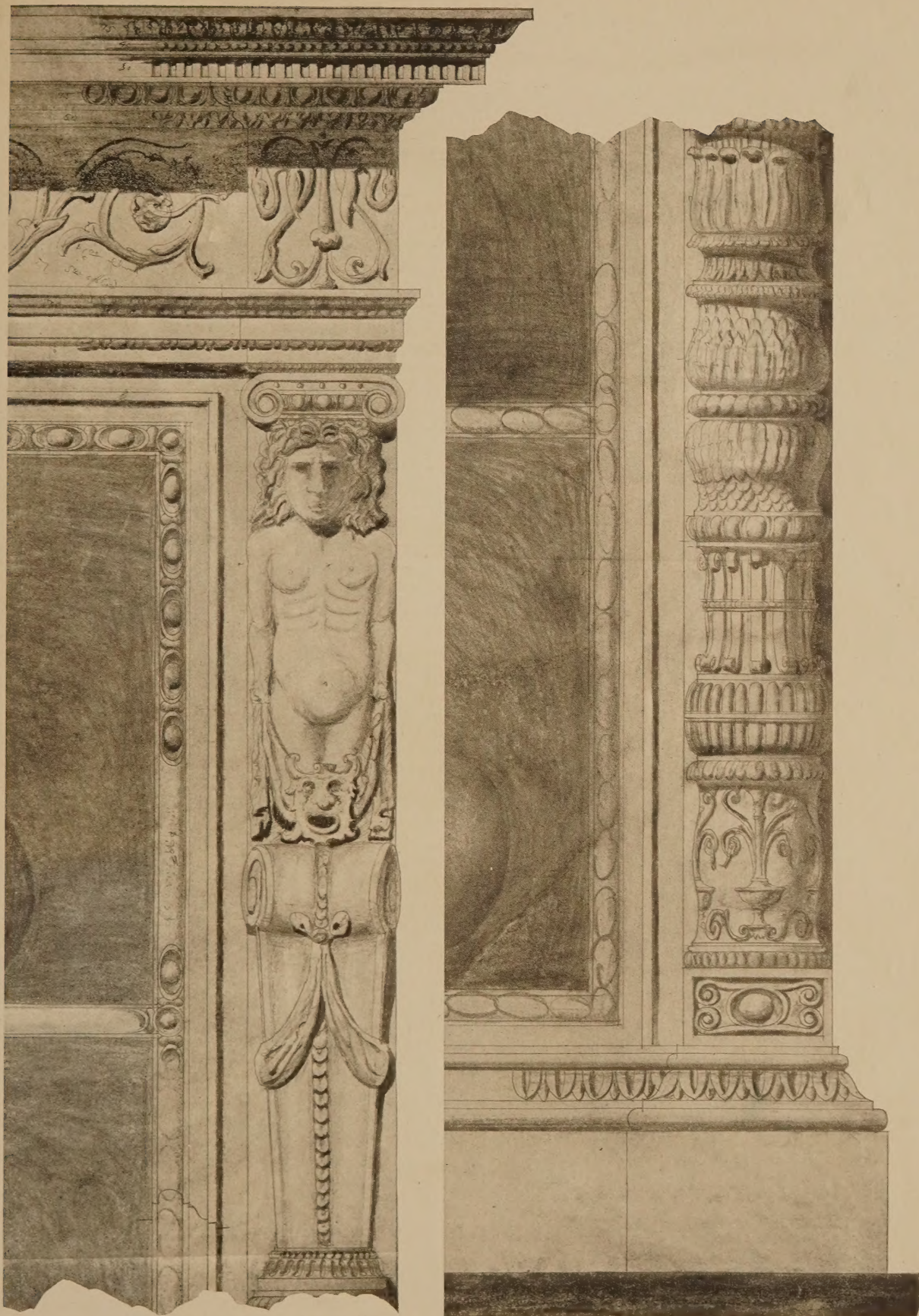
The decorator feels that he has been able to give the ripened experience of a number of large works and to have accomplished a far richer unity than ever before.

Entering the loggia, one is confronted by a marble fountain carved by Paulanship, one of the most vigorous of American sculptors. To the north of the fountain is the entrance to the museum, the doors of which, fine specimens of Italian wood-carving of the eighteenth century, were taken from an Italian palace. They are of mountain chestnut wood, and the antique idea is carried out by swinging them on old-fashioned staples instead of hinges.

The opposite side of the entrance is a door-frame in marble-figured relief, which is the last word in finesse and charm of architectural stone-carving. All around the frame runs a delicately cut frieze of helmets, shields, battle-axes, eagles, dragons, etc. The carving was executed by Peter Rossak, an eminent Viennese artist, who, with five assistants, was four months on the task. Rossak executed the door between the delivery room and the vestibule of the St. Louis Public Library, the doors of the J. P. Morgan Library, and the University Club Library in New York. He also did the statuary group surmounting the Grand Central Station of New York.

Another costly piece of antique craftsmanship occupies the east wall—a monumental Italian fireplace, dating from the thirteenth century. It is equipped with irons representing the craftsmanship of its own period. Hand-carved book-cases of Italian walnut, executed by Victor Berlindis, the Viennese wood-carver, and thirty assistants, in antique design, occupy one end of the gallery.





Architect's Study for Detail of Exhibition Cases. Private Art Gallery, Breckenridge Long, St. Louis, Mo.



# Hop Brook School, Naugatuck, Connecticut

Theodate Pope, Architect

ABOUT four miles south of Waterbury, down the Naugatuck valley, is a little town known as Union City. It is in this little town tucked in between the hills and built along the Naugatuck River that Mr. Harris Whittemore has built and given to the town this place of learning, known as Hop Brook School.

The school building is of a style peculiarly English in spirit, but so decidedly original in its handling, with a touch here and there of Gothic, that gives the whole such dignity simply expressed, that an unusual character and feeling of frankness prevails. This is one of the characteristics so noticeable in all the work of Theodate Pope. The building is built of Star Colonial brick with its various shades running from the bright terra cotta into the brown and deep purple, with joints and stone trim of warm gray, topped off with a deep gray slate roof.

Probably the most unusual feature about the planning of the scheme is the location of the kindergarten, or the "little red school." This little building is thoroughly modern and up-to-date, and in equipment nothing is omitted for comfort and safety. It is connected to the main building by a curved garden wall.

The main building consists of eight large rooms, with wardrobes, well-equipped and lighted, and, in fact, everything is of the most modern nature—slate blackboards, time-clocks, automatic heating and ventilating system. Large,

wide corridors run from end to end of the building, and at these points fireproof swinging doors connect the corridors with slate-tread fireproof stairs which lead to the yard. In each end of the building is a stand-pipe with hose, etc., for fire protection.

A large main entrance, with high wainscot, admits one to the centre of the building, and directly beyond is a teacher's rest-room, furnished with willow furniture, plumbing, and all conveniences to make one at ease. A large, airy office is provided for the principal on the second floor, with a bay overlooking the golf links. This room is furnished in light oak and made complete with wash-room, etc. Across the hall is a large room which will be used for a reading-room at some time in the future.

On the left of the main entrance is an auditorium with a high, curved ceiling and a good-sized stage, with ample lighting and dressing-rooms connected. This auditorium may be used also for basket-ball and other gymnastics.

In the basement will be found ample space for a boiler-room, cooking-room, manual-training, etc., boys' and girls' toilets, shower-baths, dressing-rooms and lockers of the most modern and sanitary design. The finished trim and doors are of wood only. The rest of the building is of fireproof construction. The building is wired for electricity, piped for gas and vacuum cleaning and intercommunicating telephones.

## Book Reviews

**BOLTON AS IT IS AND AS IT MIGHT BE.** Six Lectures Delivered Under the Auspices of the Bolton House and Town Planning Society by Thomas H. Mawson, Lecturer on Landscape Design, Liverpool University. Charles Scribner's Sons, New York. London, B. T. Batsford. \$5.50.

Professor Mawson has made a most comprehensive presentation of his series of plans for the bettering of the conditions in Bolton and many of his suggestions are admirably adapted for use everywhere. The chapter headings give a fairly good summary of the volume. "What do we mean by Town Planning?" "The Scope and Influence of Town Planning." "Does Town Planning Pay?" (He proves most conclusively that it does.) "Bolton and Scientific Traffic Control."

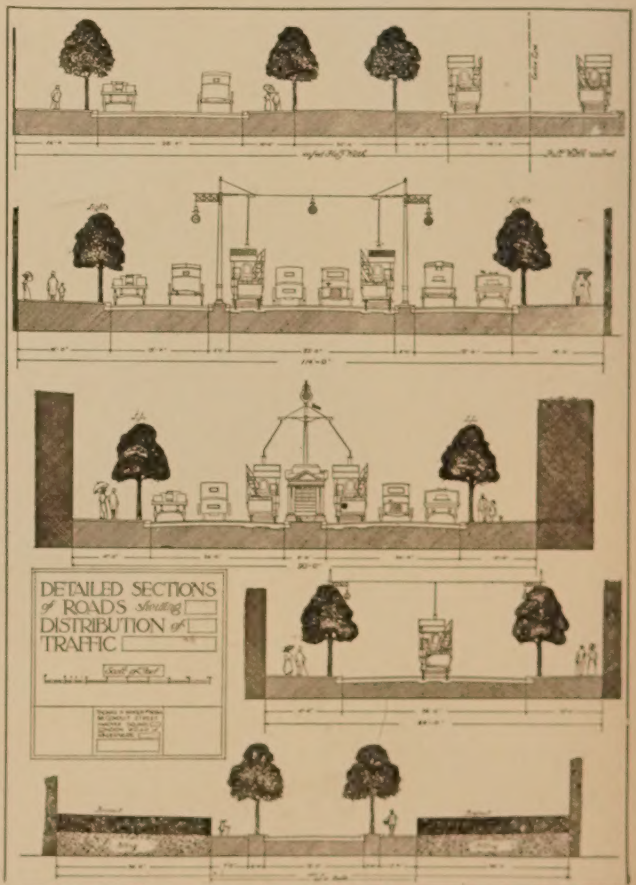
The accompanying plan is one of the suggestive illustrations from the last chapter. The traffic problem in these days of constantly multiplying automobiles is a serious one for even small towns. "Town planning will pay because it will result in your town's development being arranged on the basis of a proper traffic unit."

"All who have given the subject serious attention are agreed that the uniform widths prescribed under the model by-laws are a mistake. Thus, in actual practice, we would allow narrower roads in residential districts, where traffic is light, and use the money thus saved to provide spacious traffic routes and streets of ample width in the shopping and commercial districts.

"Narrow streets, where traffic is light, do not matter if the building lines on either side are well set back to allow ample air space.

"Town planning will pay by providing directness and compactness and the highest degree of convenience, thus reducing to a minimum the wastage of time and energy.

"Town planning will pay because, from beginning to end, it is nothing more or less than the adoption of the 'ONCE FOR ALL' policy, and so avoids the constant reconstruction which goes on continuously in every town and which is responsible for so large a proportion of public expenditure."



TOWN PLANNING THAT PAYS BY THE ARRANGEMENT OF STREET WIDTHS ON A PROPER BASIS OF TRAFFIC UNITS.



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## Editorial and Other Comment

### *The Future of "Architecture"*

CHARLES SCRIBNER'S SONS wish to announce that it shall be their endeavor to make ARCHITECTURE, in every way possible, a magazine of the highest class in the interest of the architectural profession. It is their desire to make it of the widest usefulness—a conspectus of the best work that is being done by architects throughout the country. Its letter-press will be devoted to articles of practical value to the profession, written by authorities, and its illustrations each month, that have always been such a notable feature, will be selected with special care for artistic value and include representative work in various fields. To make it a magazine of national usefulness and expressive of the best work and thought of practitioners in every section of the country will be the purpose of the new publishers.

### *The Office as a Standard of Taste*

EACH profession or business seems to have adopted a certain definite standard of appointments in the office, to which the individual members of that business endeavor to conform. Thus, for example, everybody knows what the directors' room of a bank looks like. If they have never been in a real directors' room they have read descriptions of them in novels, or seen theatrical presentations of them, and when we speak of the directors' room of a bank, the same image invariably arises in our mind. It is a good-sized room with gloomy hangings, and fitted with enormous mahogany chairs and a great rectangular table with a sort of throne at one end. Of pictures there are none. The rug is probably dark green (very thick) and the materials are the most expensive which can be purchased, or at least the most expensive which that institution can afford. Brokers in private banking-houses, impressed by this ideal, endeavor to conform their own private offices to it.

Likewise the reception-rooms and private offices of merchants in the wholesale dry-goods business resemble each other as closely as peas in a pod, though of an entirely different type. In these offices two of the walls are painted plaster; the other two of shiny oak partitions, the upper part filled with opaque glass. The floor is of cement covered with a cheap, plain-colored rug, and the plaster walls are decorated with pictures in monochrome or lithograph of the principal factories represented by the firm. We could go through the entire list of businesses and find that each one has a standard type, dissimilar from the others and resembling them only in being equally uncomfortable and ugly. Few people seem to realize that half a business man's waking hours are passed in his office and that comfort and good looks are worth having.

If architecture is a business, it is the only business which has appreciated even to a small extent that its offices should

be made attractive, and if it is a profession it is certainly the only one whose surroundings are so expressive of its character. We all know what a doctor's office looks like, and most of us unfortunately are acquainted with the appearance of the offices of lawyers. There isn't a bit of sense in not having the office, from the front door to the back of the store closet, comfortable, convenient, and attractive. These things make for efficiency instead of detracting from it and are no more expensive than the ugliest sort of commonplace office either to construct or to furnish.

Most commercial firms do not realize that the partition which is advertised as "Made by the Mile and Sold by the Foot" is as expensive as plaster walls, takes as long to install, is not sound-proof, and is ugly. Occasionally one finds some one intelligent enough to realize this and his business inevitably gains when he arranges his offices with good taste. It is especially necessary that architects should carefully consider the practical layout of their offices and their artistic appearance. Certainly no manufacturer, in coming to an architect for a layout of a factory, warehouse, or office-building, would be favorably impressed with the practical ability of a man whose own office is awkwardly arranged and expensive to operate. Nor, if he is one of the large and constantly increasing proportion of manufacturers who desire the surroundings of their employees as well as their own to be agreeable and attractive, is he favorably impressed by an architect's office which is ugly and uncomfortable.

Especially is an attractive office necessary to the man who does residence work, and the most widely known of our country-house architects appreciate this fact, so that the reception-rooms and the private offices of such men are furnished in much the same way that they would furnish the reception-room or the study of a residence. It is also useful to have such rooms for purposes of explanation and display. Very often the architect can convince his client more easily by reference to his own office than by any amount of explanation, argument, persuasion, or prayer, illustrated by photographs, drawings, and plans. One interesting little expedient which has been practised by a number of architects is to have a scale of heights in each one of their rooms, as well as the sizes of the rooms, plainly marked, so that clients who do not realize the difference between a room 13' x 21' and one 24' x 40' can be shown the size of one of the rooms, or the size of a room intermediate between them, without going out of the office.

The pictures which an architect hangs around his office are usually of his own work. It is easier to say; "You might have a factory like this, or a house like that," than it is to go through drawers full of photographs, or cabinets full of illustrations, and, as many architectural drawings possess considerable artistic merit aside from their value as architectural drawings, they are excellent ornaments and



additions to the furnishings. It may also be said in this connection that a proper grouping and arrangement of photographs is almost imperative. They should be similar in scale, color, and subject within each group, and the groups should be arranged upon the wall with the same regard to appearance as is paid by an exhibition committee.

The value of the architect's office as a standard of taste cannot be overstated, and the impression in the mind of his client is caused or reinforced by his first visit to an architect's office, and the quality of work which the architect is able to produce is directly dependent upon the owner's confidence in his ability.

### *Professional Advertising*

THE code of ethics of the American Institute of Architects has branded paid advertising by the individual architect as "unethical," and the profession as a whole has followed the instructions thus laid out by its representative body and without any further examination into the subject. There are, however, a certain number of men not members of the Institute who continue to advertise in their local papers, or through mediums which reach the prospective home-builder, such as *Country Life*, *House and Garden*, and the *Ladies' Home Journal*. Advertising by these men has continued for a number of years and it is improbable that they would continue the practice did not they find it to be beneficial; and the success which several men of less than mediocre ability have attained through the medium of advertising occasionally leads other members of the profession to consider advertising themselves, and it is to the attention of these men that the writer desires to call a feature of advertising which is not generally understood.

In the first place, advertising of all sorts, whether on the billboards, in the daily papers and the magazines, or through circularization, brings results in one way only — through focussing the attention on one particular article or person in a large field. But if all other manufacturers or individuals in the same field advertise their product or themselves with equal vehemence, the product which eventually becomes most popular is liable to be that which is backed by the longest purse. This can be no better illustrated than by the advertising signs above the shop windows. In the little English country town the only advertising one sees is a small painted inscription on the window-glass or on a small wooden sign-board telling that John Smith deals in groceries (or some other commodity), and everybody in that town has an equal opportunity to sell his goods on merit. There isn't any doubt but that if William Jones should erect in the middle of a block of these modest signs an enormous billboard giving his name and occupation and resplendently advertising the superiority of the wares which he sells in that shop, he would attract a certain amount of trade away from the other and less conspicuous dealers on the same street. But this would lead the other dealers to advertise their wares in a similar manner and William Jones's advertising would be neutralized; so that the net result would be that every man on the street would have spent seventy-five or a hundred dollars for a new sign without increasing his trade a penny's worth unless his advertising was in some way more attractive than the others.

Should architects begin thus to advertise, their success would depend no longer upon the quality of the work which they produce, either architecturally or practically, but entirely upon the capabilities and cleverness of the press agent or advertising company which they employ, and if all architects used an equal amount of advertising backed by an

equal amount of brains the net result would be found to be the transfer of a considerable amount of money from their pockets into those of the advertising agents' without any gain whatsoever in the gross amount earned by the profession.

There is one possible beneficial result for the profession as a whole from advertising. This is that a greater percentage of the work throughout the country would be done by architects than is now the case, but this result could be better obtained by collective advertising of the profession and press-agent work informing the public as to the value of the architect's services and the necessity of employing an architect for commercial jobs, or even for those which at first sight appear of but minor importance. Such collective advertising is being done by manufacturers of certain trade articles, and to the writer at least seems by far the most useful form of advertising as well as the least expensive. That such collective advertising would be beneficial to the architectural profession seems to be somewhat comprehended, if one may judge from the fact that the American Institute of Architects and each of its branches as well as practically all architectural societies have press or publicity committees, although the work of these committees is in general formless and indefinite. One or two chapters of the Institute have gone about the matter in what would seem to be a useful, dignified, and proper way, although it appears to be in conflict with the code of ethics of the Institute. These chapters purchase advertising space from the daily papers in their localities and publish brief articles intended to inform the public as to the value of architectural services and as to the qualifications of members of the Institute. Thus far, however, the best advertising of the architectural profession has been done for it by manufacturers, some of it direct and some of it inferential. For instance, brick companies and companies manufacturing steam-heating plants have to the writer's knowledge issued circulars which contain some advertising of the goods manufactured, accompanied by long articles on the duties and responsibilities of architects, and statements as to why architects should be employed. This is direct advertising of the architect by the manufacturer. Advertising by inference generally runs in somewhat this form: "Ask your architect if Jones's varnishes are not the most reliable. He knows." And this type of advertising is perhaps almost as valuable as the other, since it inevitably leads the public to have a respect for the technical knowledge of the architect as well as for his artistic attainments.

It seems, on the whole, entirely aside from any question of ethics, that general advertising of individual practitioners of architecture would not be of benefit to them nor to the profession; on the other hand, collective advertising by associations of architects would be of value both to the individual and to the profession.

IN American building operations price seems to count first. Price is what is requested from bidders; in nine competitions out of ten the list of bidders, however carefully selected, includes concerns notoriously low priced. This is not a broad statement, but a careful one. Bidders are said to have "done lots of work," to be "good fellows"; inquiry yields the information that they did "so-and-so's work, and I never heard any complaints from it"; owners insist upon receiving bids from contractors whom their architects would never recommend; in bidding upon public work, any man can enter, and such work often goes too low for the best results. It is such things as these which keep the careful architect continually harassed.



AUGUST, 1917.



HOP BROOK SCHOOL, NAUGATUCK, CONN.

Theodate Pope, Architect.









HOP BROOK SCHOOL, NAUGATUCK, CONN.

Theodate Pope, Architect.









MAIN ENTRANCE, HOP BROOK SCHOOL, NAUGATUCK, CONN.

Theodate Pope, Architect.









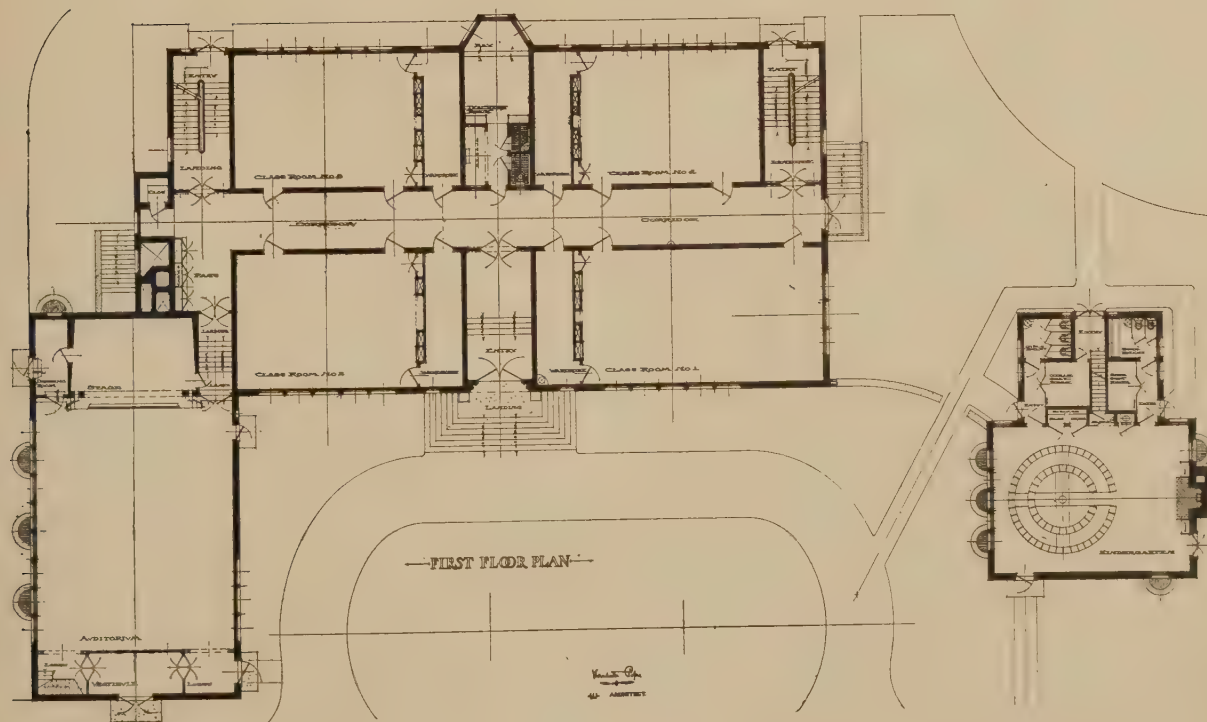
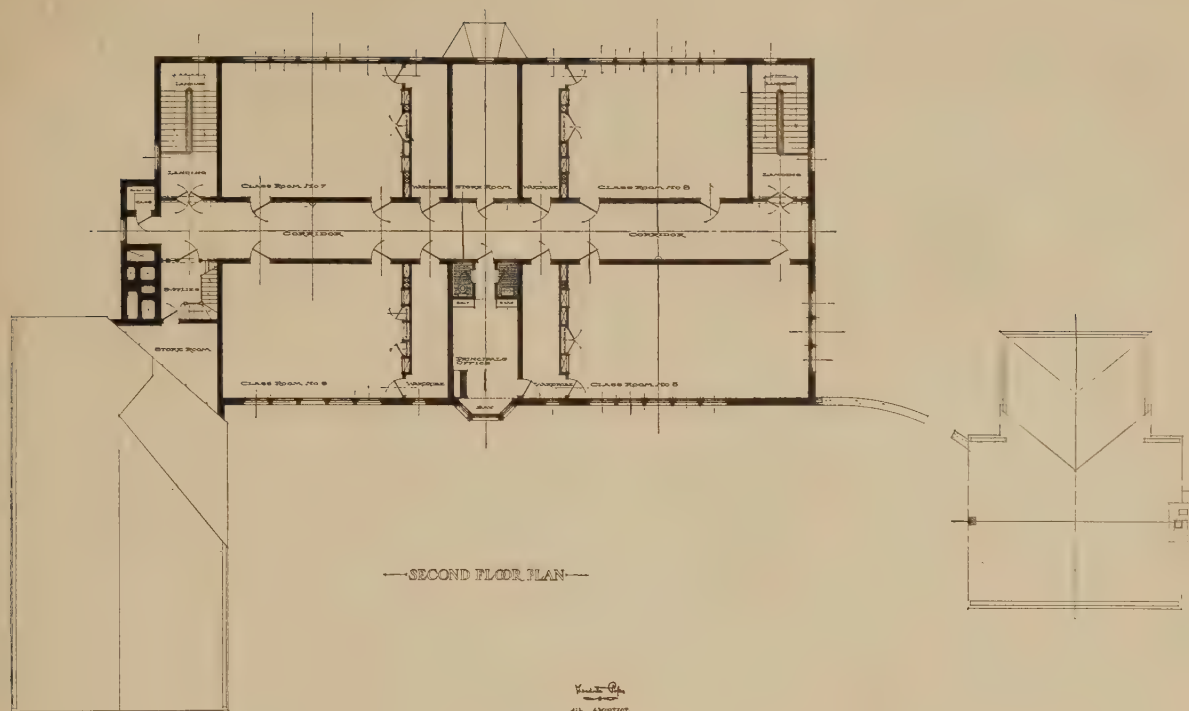
DETAIL, KINDERGARTEN, HOP BROOK SCHOOL, NAUGATUCK, CONN.

Theodate Pope, Architect.





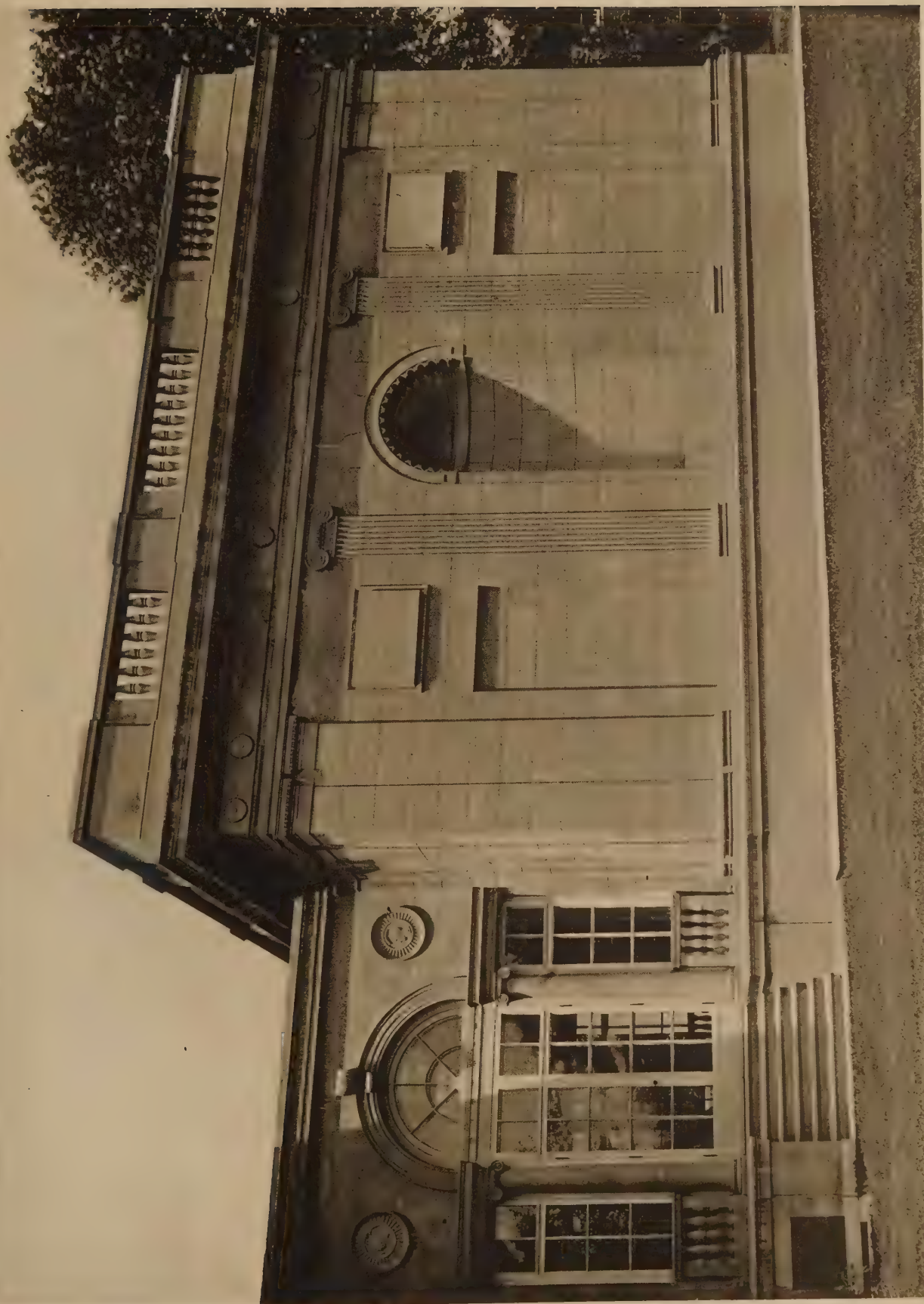












PRIVATE ART GALLERY, BRECKENRIDGE LONG, ST. LOUIS, MO.

Guy Study, Architect.









THE GALLERY, PRIVATE ART GALLERY, BRECKENRIDGE LONG, ST. LOUIS, MO

Guy Study, Architect. H. Siddons Mowbray, Decorator.







READ MEMORIAL CHAPEL, BRIDGEPORT, CONN.

Donn Barber, Architect.







READ MEMORIAL CHAPEL, BRIDGEPORT, CONN.

Donn Barber, Architect.







HOUSE, GEORGE McBRIDE, HIGHLAND PARK, ILL.

Robert Seyfarth, Architect.





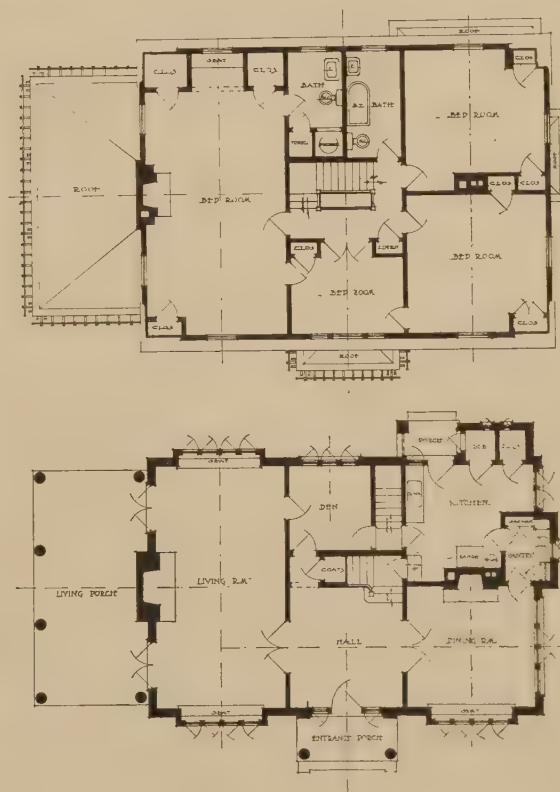
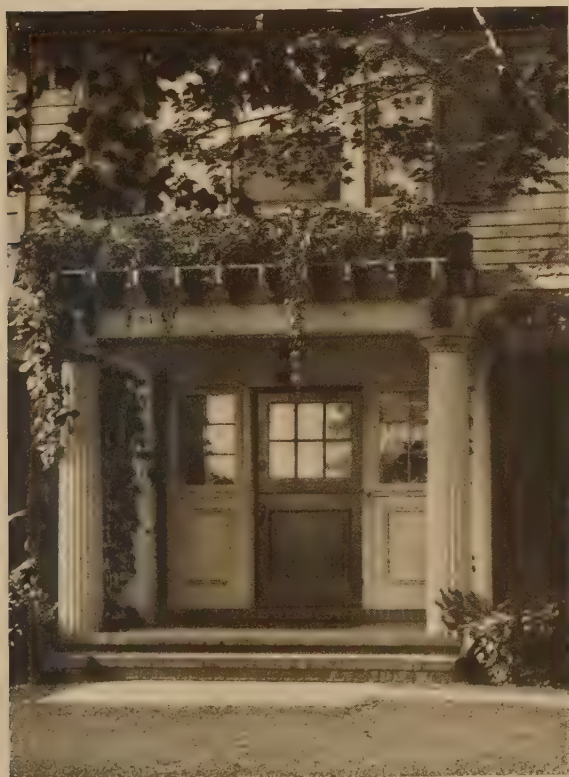


HOUSE AND PLANS, M. W. KOZMINSKI, HIGHLAND PARK, ILL.

Robert Seyfarth, Architect.





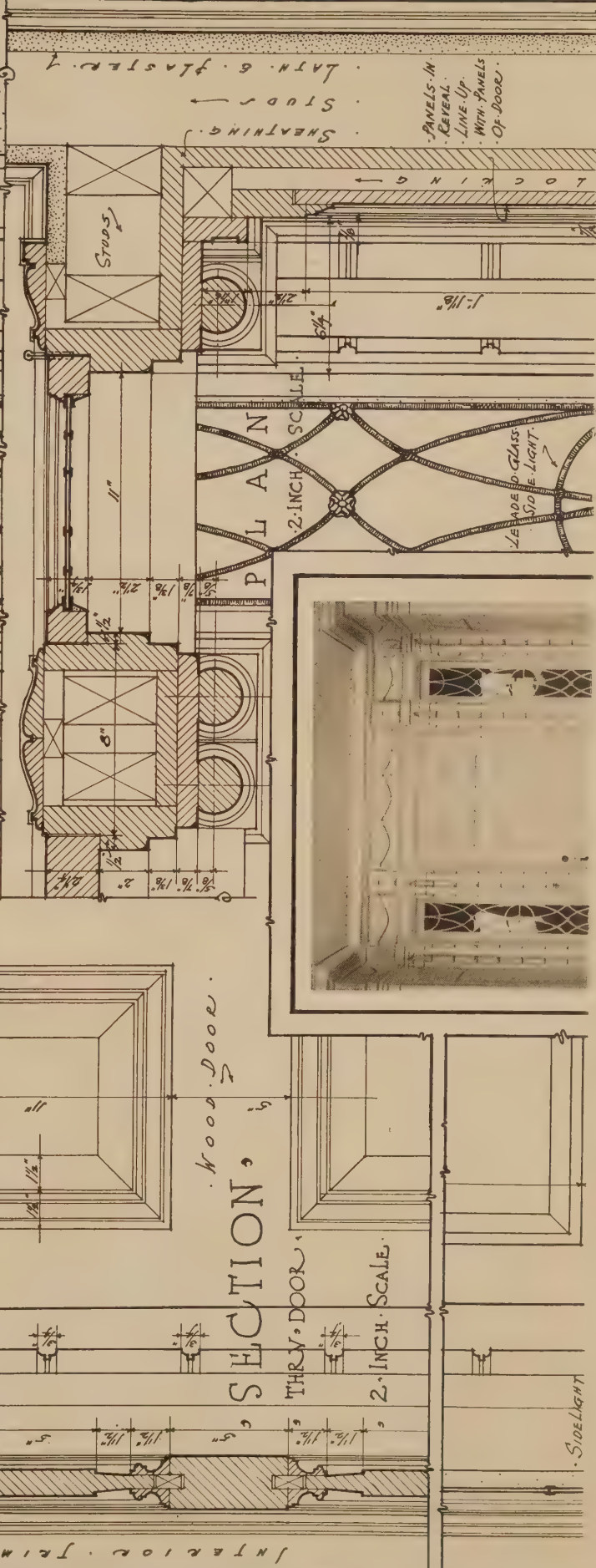
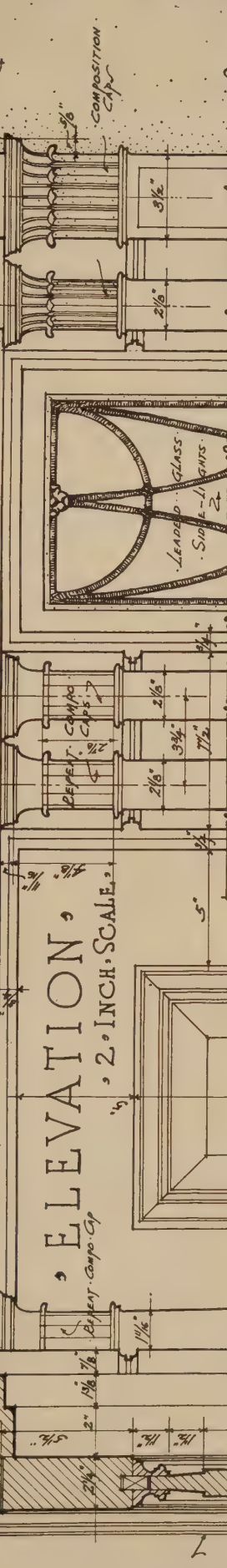
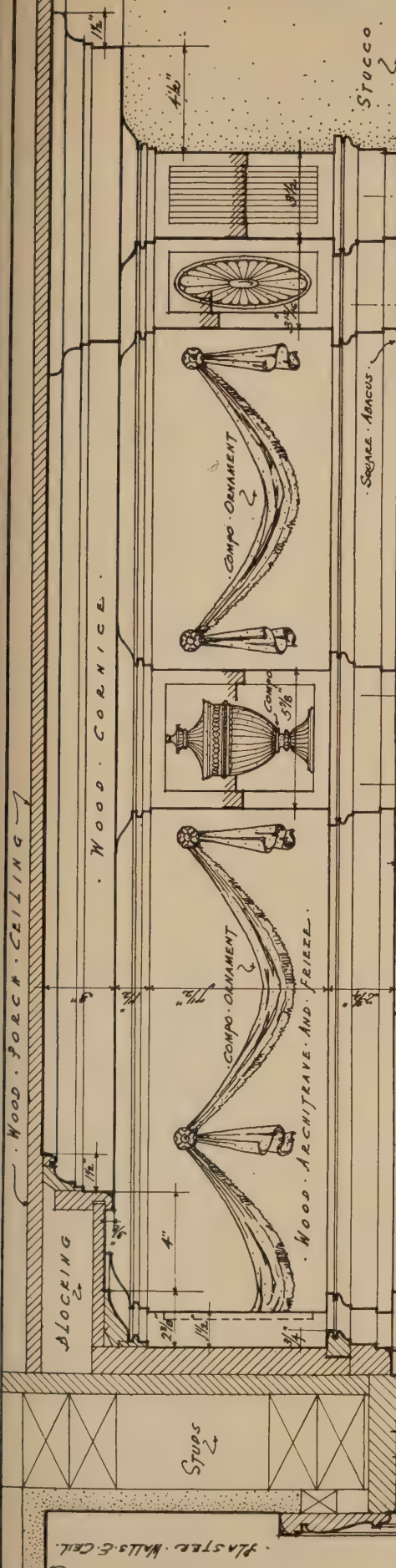


HOUSE AND PLANS, ROBERT E. PERRY, WESTFIELD, N. J.

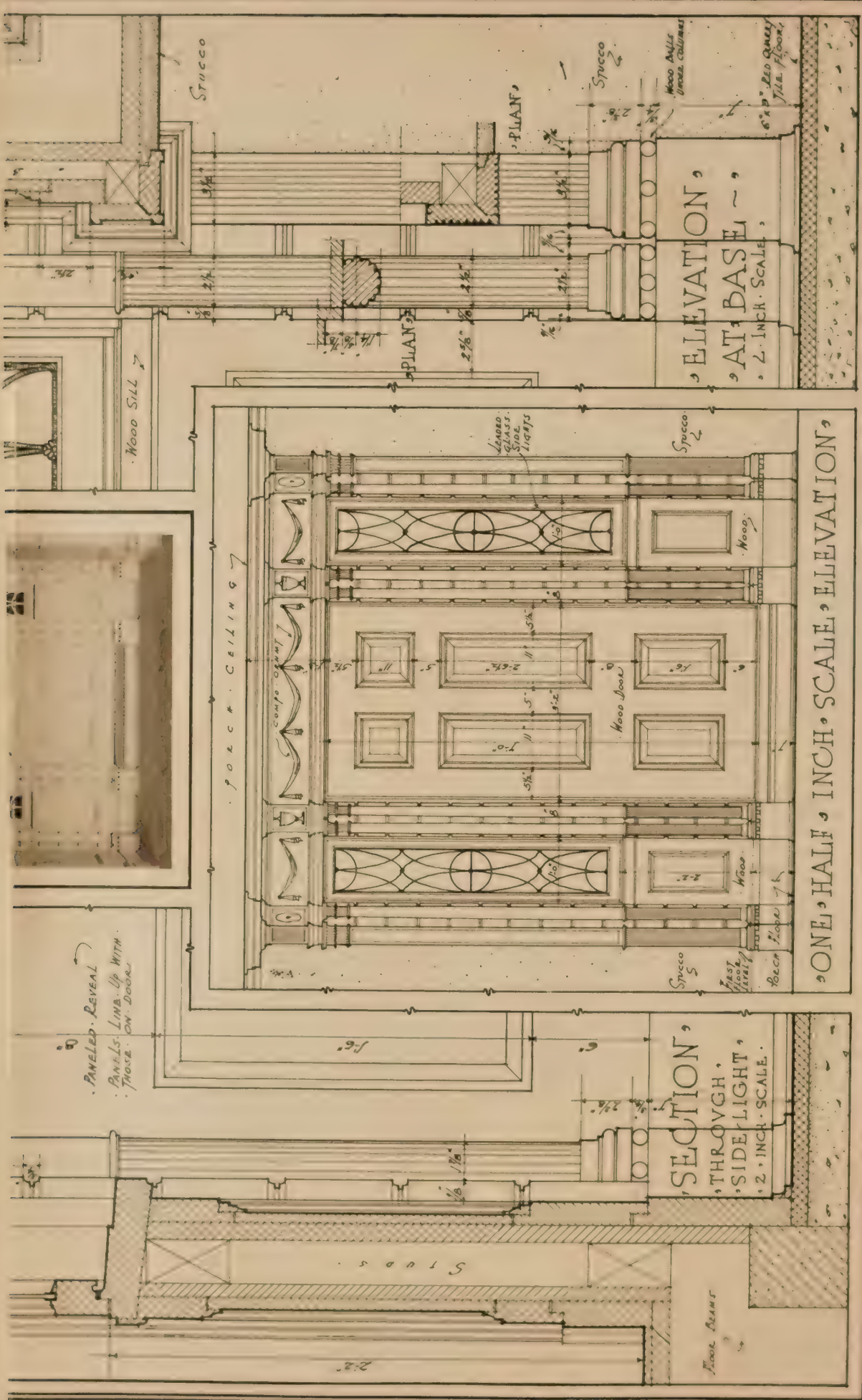
Hollingsworth & Bragdon, Architects.









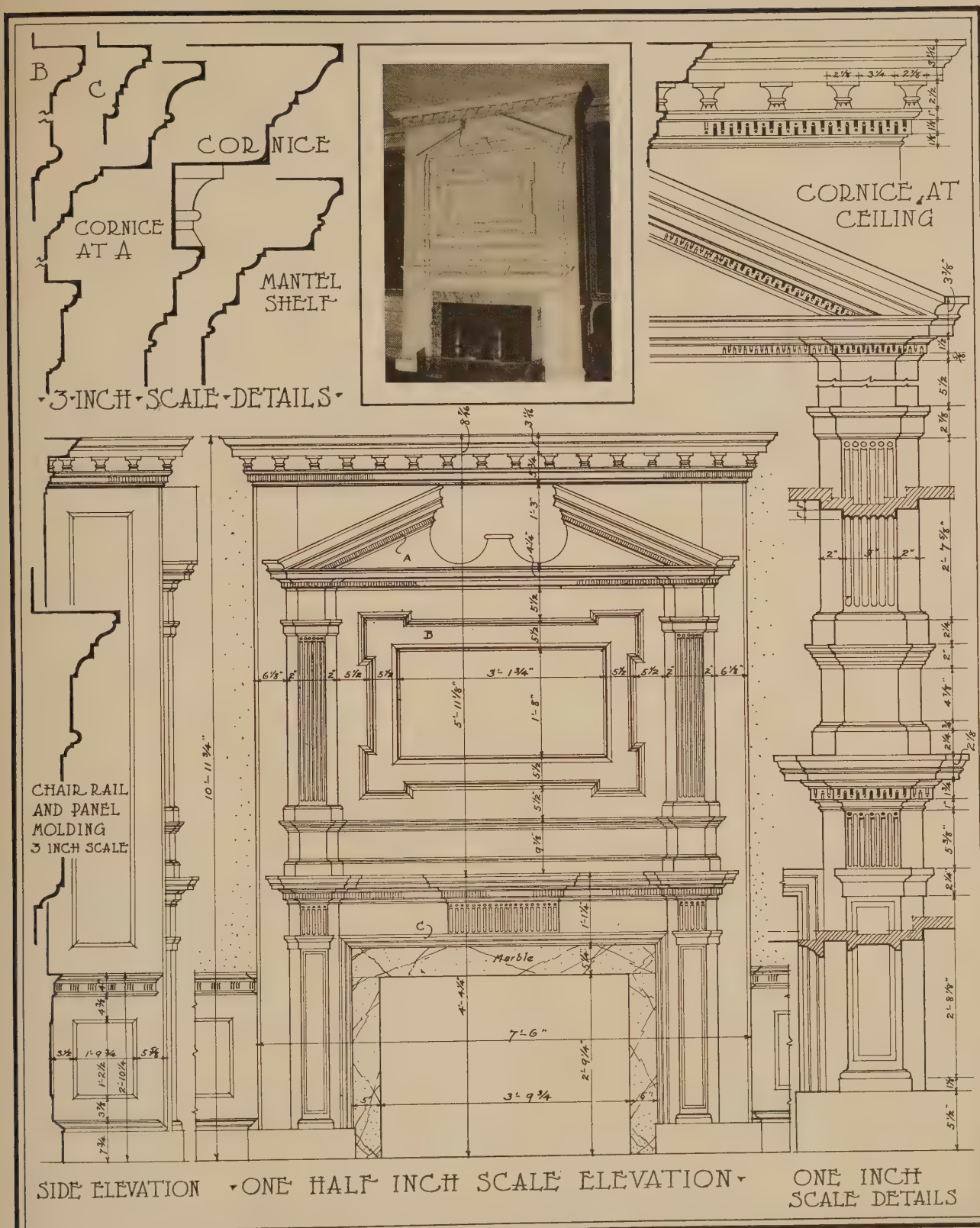


ARCHITECTURE, SERIES,  
OF,  
MEASURED DETAILS,

FRONT, ENTRANCE, DOORWAY,  
HOUSE, AT, KEW, GARDENS, L, I,  
WALTER, MCQVADE, ARCHT, N, Y, C,

DRAWING, NO, 61,  
AVGUST, 1917,  
DRAWN BY, WALTER, MCQVADE,





EARLY ARCHITECTURE  
OF  
NEW JERSEY

MANTEL IN PARLOR OF THE  
IMLAY HOUSE, ALLENTOWN N.J.  
BUILT IN 1790.

MEASURED & DRAWN  
BY  
Albert E. Micklewright.







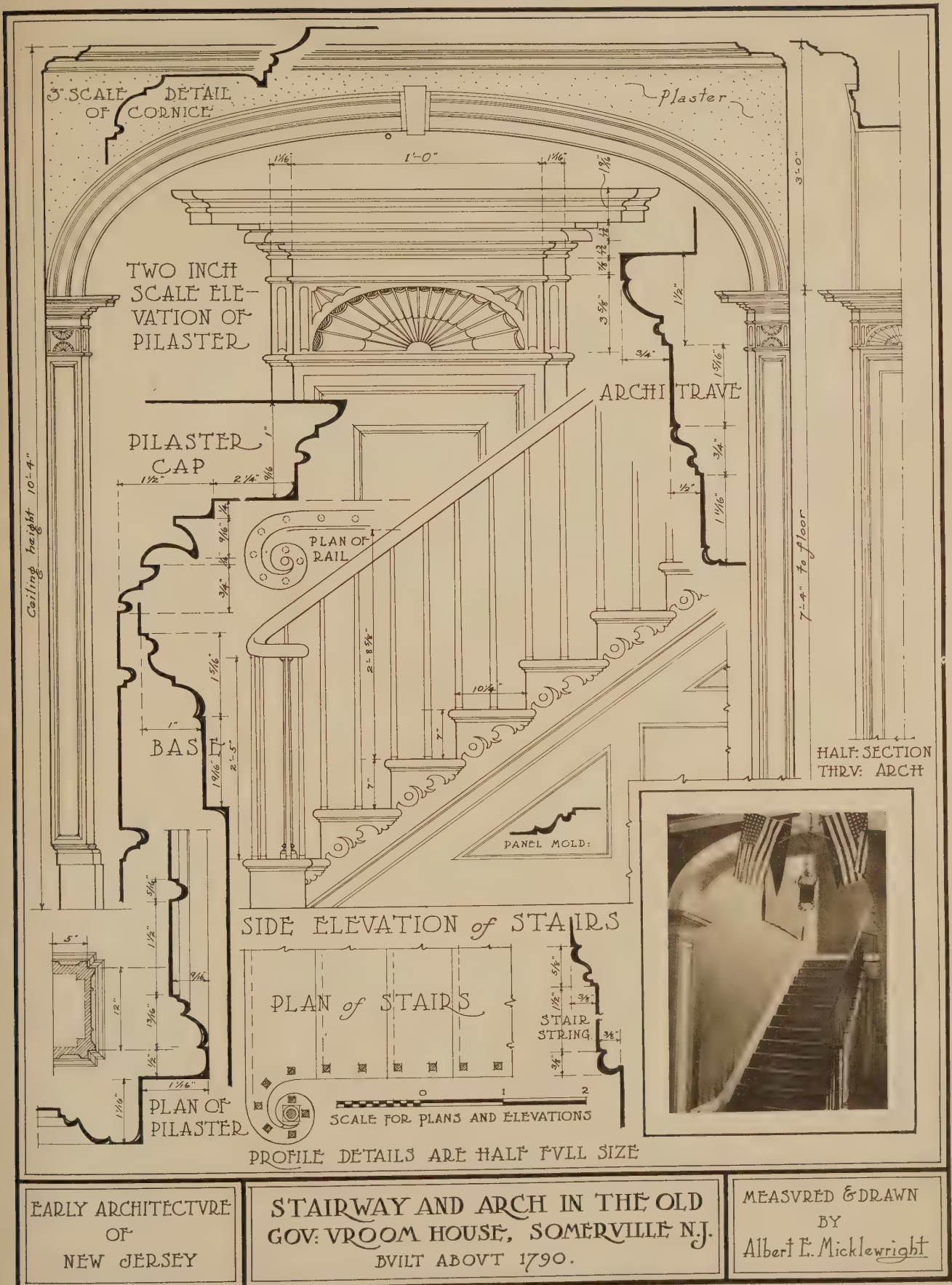
















## Some Recent Salesroom Interiors, Art Galleries, and Decorators' Studios

By Rawson W. Haddon

IN the usual store—in a jewelry-store or a dressmaking establishment, for instance—architectural decoration forms a point of interest and shows a creditable pride and concern that the proprietor takes in his shop, but it is not, strictly speaking, a necessity to business success.

In the art-gallery and the decorator's studio, on the other hand, there is a direct need and demand for good decoration. From the decorator's point of view his premises are—or ought to be—an example of his best abilities as a decorator. And to the art dealer the necessity for surroundings of the kind that his pictures are to be placed in after their sale is also quite evident.

These two conditions present problems not met with in the distinctly commercial showrooms such as have already been illustrated, and good as the foregoing examples of business interiors have been, it is natural and logical to look for better and more carefully planned and arranged work in premises of the present sort.

In the art-gallery whatever architecture there is must act as a background against which are to be shown pictures or statues. The room as a whole must be designed with the single purpose of showing such objects at the best advantage; and all incidental furnishings, as chairs, tables, etc., must count in the scheme as subordinate decorative complements, the purpose of which is to help in every way every good decorative or artistic quality in the work of art on display.

Thus, the decorations in the successful gallery should be simple in the extreme and in good proportion; fine materials and a skilful adjustment of decorative values between the decoration and the objects on display take the place of elaborate and unduly self-assertive decorations.

The firm of E. Gimpel and Wildenstein, at 647 Fifth Avenue, occupy the former residence of Mr. Robert Goelet, which has been redecorated and altered for their use. Throughout the building is repeated a note of restraint which is evident in the photographs reproduced here. In

the first floor hall, for instance, the large paneled wall surfaces are unbroken except by a door at either side of the central panel over which is an *œil de bœuf*.

All the decorative value in the hall is centred in a group made at the central panel by a large picture and a table below it. There is also a subordinate note struck by a picture over the door leading to the sculpture gallery at the rear, while the distinctly architectural feature in the hall

is the staircase directly opposite the central group just mentioned. It will be remembered that this and the adjoining house were originally designed by Messrs. Hunt & Hunt. The staircase is part of the original design.

The walls in the hall are French gray, while the walls of most of the rooms are hung with rich materials. In the sculpture gallery, to tone down the natural coldness and hardness that would result from a room filled with marbles, the walls are covered with a deep red-damask.

In the much smaller gallery of Messrs. Scott and Fowles, designed by L. Alavoine & Co., the scheme is somewhat less severe and is of a more architectural character. If anything, it approximates the average well-designed drawing-room more nearly than the Gimpel and Wildenstein rooms do.

In color this gallery, without pictures, would be cold, but warmth and richness are given it by the paintings and by the inclusion of several pieces of fine old furniture.

The placement of the pictures in relation to the panels in which they hang,

and to the furniture below, is excellent. Perhaps if any criticism of the Gimpel and Wildenstein work were to be made it would be to call attention to the not altogether satisfactory height at which the pictures are hung. This is especially noticeable in the hall where the grouping would be much improved by lowering the picture to a point much nearer the table-top.

In the Scandinavian Art Shop, at 728 Madison Avenue, widely different conditions were to be met. The objects on display range from paintings and sculpture to furniture



Decoration in the Yale & Towne Building, New York. By Barry Faulkner.



Main Hall, E. Gimpel &amp; Wildenstein Galleries, New York.



Staircase in Main Hall, E. Gimpel &amp; Wildenstein Galleries, New York.

and pottery. The work is all modern, and to be properly shown it was decided to model the interior of the store after rooms shown in the pictures of the Swedish painter Carl Larsson, whose paintings are well known to all who have followed the best work of modern artists.

The walls are hung with a heavy buff-colored burlap. The floor is painted dark-blue and the color is carried to the walls by a base of the same color and it is also repeated in the picture moulding. On the base, also, are thin lines of orange and green.

At the rear of the store is an interesting old cupboard which, though brought from abroad, is surprisingly like the

later American colonial corner cupboards in general form and in detail. It has the advantage over the American product of being painted in bright, cheerful colors. The bottom is red. The panels are yellow with groups of flowers in the centre of each panel. The upper part of the cupboard is yellow and the upper panels have lines of red and blue. On the whole, the scheme is remarkably successful and worthy of general reproduction for domestic purposes as well as for commercial uses. It is a style of decoration that requires the greatest care and skill in every detail of its making to assure its success. The work here was done by the Arden Galleries.



Reception Room, Gallery of Scott &amp; Fowles, New York. Figure in front of mirror by Paul Manship.



Interior view of a room, likely a gallery or reception room, featuring a long console table, a large mirror, and various decorative objects.





Tudor Room, Hayden Co., New York.



The Wren Room, Hayden Co., New York



Office, Decorator's Studio, Elsie De Wolfe, New York.



Entrance to Decorator's Studio, Mrs. Grace Wood, New York.



Interior Hall, Decorator's Studio, West M. Smith, New York



Corridor at Studio, Decorator's, New York

In the decorator's premises conditions and requirements diametrically opposite those found in the art-gallery maintain. Backgrounds, instead of being a frame or "environment" for another object, now become in themselves the thing on exhibition, and accessories such as paintings or statues serve as additional elements in the decorative scheme to give interest to the room itself as a whole, or to emphasize some special point or axis in the design.

From the architectural point of view the decorator's studio is apt to be the most interesting of any class of room illustrated. It is certain to show the least number of mistakes such as would be possible (and unfortunately are quite general) in rooms designed for a client in which, after the work has passed out of the hands of the architect or decorator, personal taste, or the lack of it, in the selection and arrangement of furniture and pictures leads quite often to discouraging and disastrous mistakes.

In the building of the Hayden Company are a

number of most interesting and skilfully decorated rooms. Of these, attention may be called to a Tudor room with an interesting mantel-breast. The use of linenfold with panels of "Romaine work" is typical of the period, but the repetition of decorative features in the upper panels, such as is done here, is unusual and was a feat probably quite outside the abilities of the average sixteenth-century woodworker.

Of equal interest is a Wren room, in which is a reproduction of the mantel in the drawing-room at Bolton. The arrangement of furniture in relation to the fireplaces, in both instances, is excellent.

In Miss Elsie De Wolfe's own office in her showrooms is an extremely interesting fireplace with a simple marble frame and some fine Gibbon's carving.

On the whole, the premises of so large a number of decorators are worthy of mention, for their careful arrangement either in strictly architectural decoration, as in the Hayden examples as well as those of White Allom & Co., and others, or in the



Entrance Hall, P. W. French & Co., New York





Gibbon Room, W. &amp; J. Sloane, New York.



Italian Room, W. &amp; J. Sloane, New York.

assembling of rare pieces of furniture and other decorations, that it is impossible to reproduce or even mention more than a small proportion of available examples.

Among the decorators who have depended for their decorative effect upon objects on display more than upon architectural arrangement examples are found in the buildings of Miss Swift, Mrs. Wood, and the Leed Co. The latter not only shows how well a room which has in itself no elements of interest may be decorated but it also shows how successfully pieces of furniture of widely different types and periods may be assembled in interesting groups.

Among dealers in antique furniture and furnishings there are also evidences of a growing appreciation of the value of proper display of goods. Many antique stores are elaborately decorated, and among the most successful examples are the buildings of Duveen Bros. and P. W. French & Co.

The entrance hall of the French Building is illustrated here. The decorations shown consist of two especially good chairs, a remarkable urn, and a brilliant Louis XIV Flemish tapestry. Grouping of this sort not only makes a more interesting way of exhibiting goods

but it enhances the good qualities of every individual detail of the group.

The Arden Galleries, where Mr. J. W. Alexander is the guiding spirit, are notably quiet and appropriate as backgrounds for their very special exhibitions.

Since writing the notes on the decoration of salesrooms a number of examples have come to light that are of so much interest as to warrant their publication. These include the Yale & Towne Building, a children's dressmaking shop, a large tailor's establishment and the showroom of the African Ceramic & Tile Co.

In practically all the buildings illustrated the decorative schemes have necessarily been impersonal, from the general character of the business carried on in them.

The exception to the rule is the distinctly intimate and informal scheme used in the Anne Harmon shop. This is a showroom for children's clothes and the room is a pleasantly undecided compromise between a nursery and a shop. Each detail, from the group made by the small table and chairs to the charming garden-gate, is of more than usual merit.



Oak Room by White Allom &amp; Co., at Brussels Exhibition.



View of the interior of the African Ceramic & Tile Co., New York.

The tailor-shop, on the other hand, is distinctly formal and masculine. Strength is suggested in every detail from the wall treatment to the furniture. These interiors were designed by H. F. Huber & Co.

At the African Ceramic & Tile Co., at 18 East 37th St., there is a most interesting mantel faced with reproductions of old Tunisian tile which are imported from Africa by the proprietor of the shop. Several interesting panels, both old and new, are also set up.



Reception Room in the Tailor Shop, New York.

The Yale and Towne Building, of which Mr. B. W. Morris was architect, is well known to most architects. It is unfortunate that no photograph is available of the wall immediately opposite the one shown here, for incorporated in the design of that wall is a large painting by Mr. Barry Faulkner, whose facility and feeling for composition of distinctly architectural character is equalled by few painters of the present day.



View of the interior of the African Ceramic & Tile Co., New York.



View of the interior of the African Ceramic & Tile Co., New York.



## Legal Decisions of Interest to the Architect

These decisions appear monthly and are edited by Mr. John Simpson, the well-known lawyer

### INJURY TO ADJOINING OWNER BY FALL OF WALL

The Circuit Court of Appeals, Fifth Circuit, holds that the owner of a building which had been injured by fire leaving a dangerous wall standing is liable for injuries to an adjoining owner caused by a fall of the wall when struck by lightning, if a reasonably prudent person would have anticipated that the wall, in the condition in which it was, was liable to fall as the result of a stroke of lightning. In other words, the owner of property should take precautions against dangers incident to such ordinary manifestations of the forces of nature as a reasonably prudent person would anticipate and guard against, but is not chargeable with negligence in failing to provide against a danger which a reasonably prudent person would not have anticipated or taken action to avoid.—*Hudgins vs. Hann*, 240 Fed. 387.

### ENFORCEABILITY OF BUILDING RESTRICTIONS

A building restriction need not be made pursuant to or in furtherance of any general plan or scheme adopted by the owner, but it may be required from the grantee with the intention and for the purpose of protecting the land retained by the grantor. The cases show that the difference between restrictive covenants created for the benefit of property retained by the grantor and restrictive covenants entered into by various grantees pursuant to a general plan or scheme is that the former are enforceable only by the grantor and his grantees who own the property benefited by the covenant, against the owners burdened by the covenant, while the latter are, on the theory of mutuality, enforceable by the several grantees, each against the other.—*Moore vs. Henderson*, 163 N. Y. Supp. 761.

### CONSTRUCTION OF NEW YORK LIEN LAW

The only purpose of the requirement of Section 15 of the New York Lien Law, that upon the assignment of a building contract, it, or a copy, or a "statement containing the substance thereof" shall be filed, is to give notice to all interested persons that an assignment of that particular contract or moneys due thereon, or an order upon the owner for the payment of money on account thereof, has been made or issued. The object of the requirement is accomplished when there is filed such a description of the contract as clearly identifies it, including the character of the work involved and the location of the property, especially in view of Section 23, requiring the Lien Law to be liberally construed.

Under Section 2 of the statute one who furnishes materials to a subcontractor is "a materialman," and as such is entitled under Section 56 to a preference over all other lienors, since they are subcontractors.—*Lincoln Nat. Bank vs. John Pierce Co.*, 164 N. Y. Supp. 421.

### OVERPAYMENTS TO CONTRACTOR AS AFFECTING SURETY BOND

A contract to construct a building for \$93,300 provided that the owner shall pay "85 per cent. of the amount which shall be due on the 1st of each and every month from the

date hereof for work done and materials furnished, as per bill to be rendered to the owner by the contractor, and upon the certificates of the architects of the accuracy of the bill. The balance shall be paid when the work is finished and accepted by the owner." In an action on the contractor's surety bond the New York Appellate Division holds that the provision is for payment monthly of 85 per cent. of the architect's estimated value of the work done that month, irrespective of the fact that such payment might be making a greater payment on the contract than represented the proportionate fulfillment of the contract. The surety could not question overpayment of the contractor by the owner in the absence of an allegation that duplicated items were paid by the owner knowingly, collusively, or in bad faith. The surety was not released from liability by mere overpayment of the amount due in any one month, in the absence of bad faith or collusion, where no more than 85 per cent. of the entire contract price was ever paid to the contractor. Nor was the surety released by failure to notify it of possible breach of the contract by the contractor. The duty to notify arises only if and when a breach occurs.—*British-American T. Co. vs. U. S. Fidelity & G. Co.*, 164 N. Y. Supp. 406.

### PLACING BUILDING MATERIALS IN STREETS

The Kansas City Court of Appeals holds that, while the proximate cause means the immediate cause and ordinarily intervening negligence will break the causal connection, yet the rule is otherwise where the accident could have been foreseen by the first wrongdoer. Hence a contractor who placed building materials on the sidewalk beyond the curb and out into the street, so that pedestrians were compelled to walk out into the street is, as such result could have readily been foreseen, liable for injuries by pedestrians run down by a reckless motorist. While a builder has a right to place building material temporarily in the street for use in erecting a building, such right does not authorize him to deposit, or the city to allow him to deposit, an unreasonable and excessive amount which will interfere with pedestrians and other travelers.—*Daneschocky vs. Sieble (Mo.)*, 193 S. W. 966.

### SURETY'S LIABILITY ON CONTRACTOR'S BOND

A provision of a surety bond for a contractor was that the surety would duly and promptly pay and discharge all indebtedness incurred by the contractor and complete the work free of all mechanics' liens and perform all the covenants, etc., in the contract. The bond further provided that it was made for the use and benefit of all persons "who may become entitled to liens under the said contract," etc. The Texas Supreme Court holds that the surety was obligated to pay the claims of material-men who were entitled to fix a lien on the property but failed to do so because of default in giving the statutory notice, since by such provisions the bond was substituted for the lien, leaving the property unincumbered.—*Texas Glass and Paint Co. vs. Crowdus (Tex.)*, 193 S. W. 1072.



**"WORKING DAYS" DO NOT INCLUDE FREEZING WEATHER**

The Texas Court of Civil Appeals holds that a school board was not bound by the contracts of a party secured by a bonding company to complete the school building for the contractor for which the bonding company had become surety, nor was the party himself bound by the school board's contract with the bonding company; the contracts, though made with reference to each other, being independent undertakings, between different parties.

The contract for the completion of the building provided that the work should be done in 90 working days. It was held that freezing weather was excluded, there being a custom with reference to "working days," as the term is understood and used by contractors, where the use of brick and cement enter into the work in winter time or freezing weather.

—General Bonding & Casualty Ins. Co. *vs.* McQuerry (Tex.), 191 S. W. 858.

**COMPENSATION FOR PREPARATION OF PLANS**

In an action by an architect for compensation for plans prepared, the owner subsequently refusing to build, the Texas Court of Civil Appeals holds that a verdict that he prepared and completed the plans in accordance with his employment, and that the defendant accepted the plans, that the cost of the building would have been \$69,800 (the amount of the lowest bid), that the defendant agreed to pay 3½ per cent. thereof to the architect, was sufficient to sustain a judgment for 3½ per cent. of \$69,800. The defendant was not entitled to a deduction from the agreed compensation of an amount required to change the plans to conform to his requests, the jury having found that he had accepted the plans as submitted.—Vaky *vs.* Phelps (Tex.), 194 S. W. 601.

**HOP BROOK SCHOOL****NAUGATUCK, CONN.**

(ILLUSTRATED IN THIS ISSUE)

**THEODATE POPE, Architect**

ERECTED BY

**TIDE-WATER BUILDING COMPANY****A. MILTON NAPIER, PRESIDENT  
GENERAL CONTRACTORS****16 EAST 33RD STREET****NEW YORK**

Rookwood Faience Doorway, Floor  
and Wainscot.

Lafayette South Side Bank,  
St. Louis, Mo.

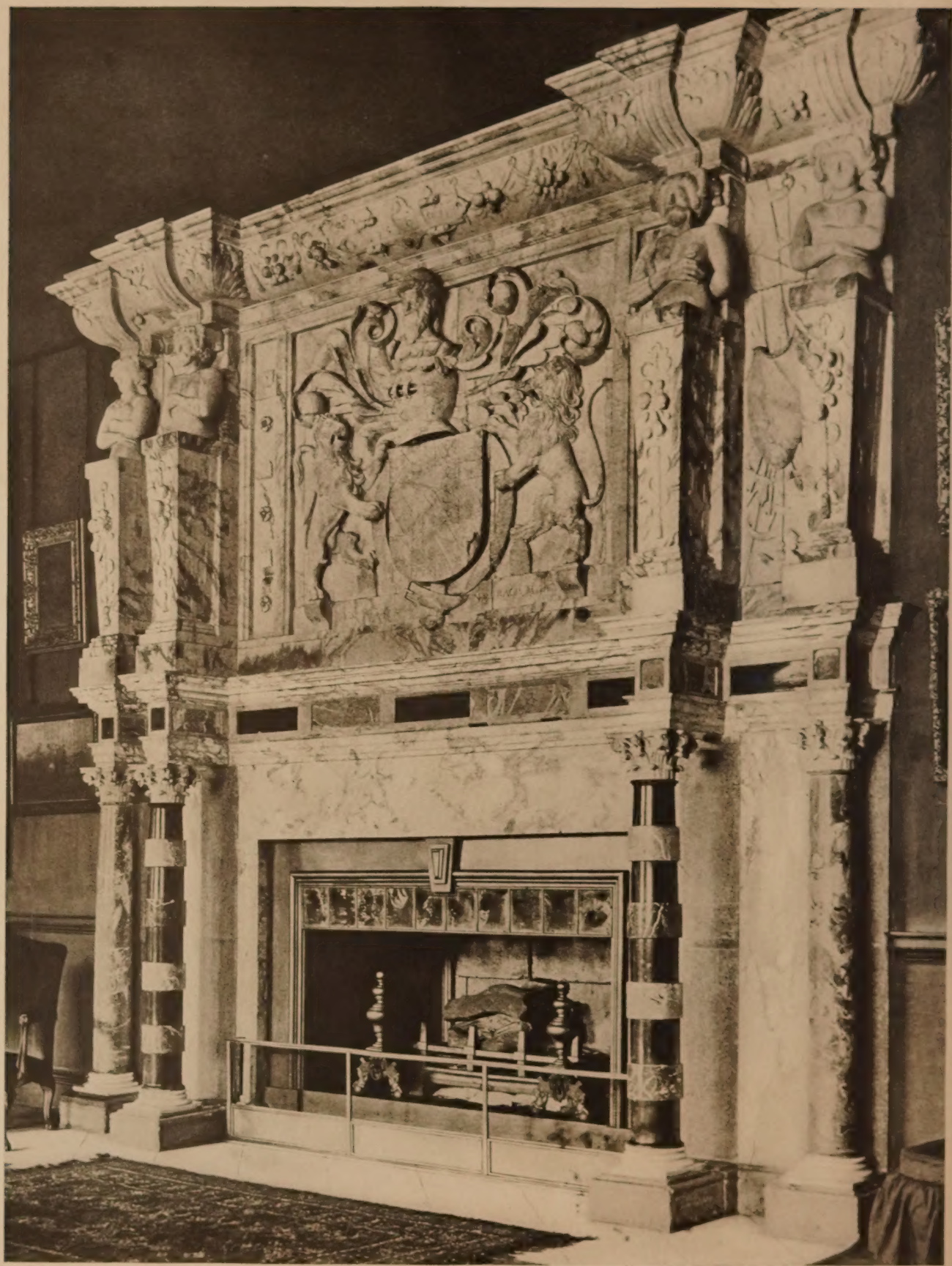
Widmann & Walsh,  
Architects.

**Rookwood Pottery Company****CINCINNATI, OHIO**

New York Office: Architects Building, 101 Park Ave.







Chimneypiece in Picture Gallery, Cobham Hall, 1590.